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## STUDIE.

Christian Sinding, Op. 82. V.

Allegro passionato.

*f* 6

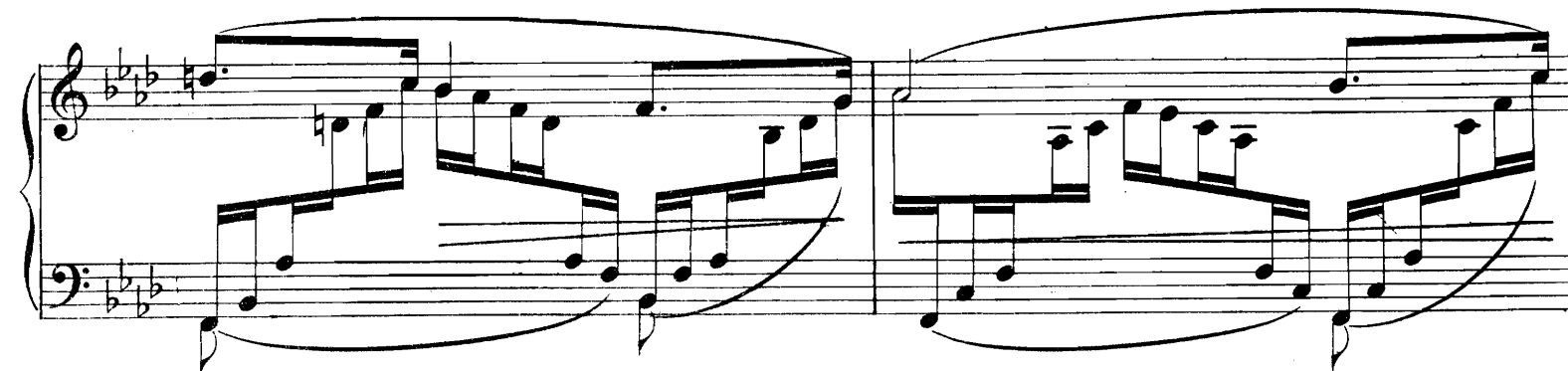
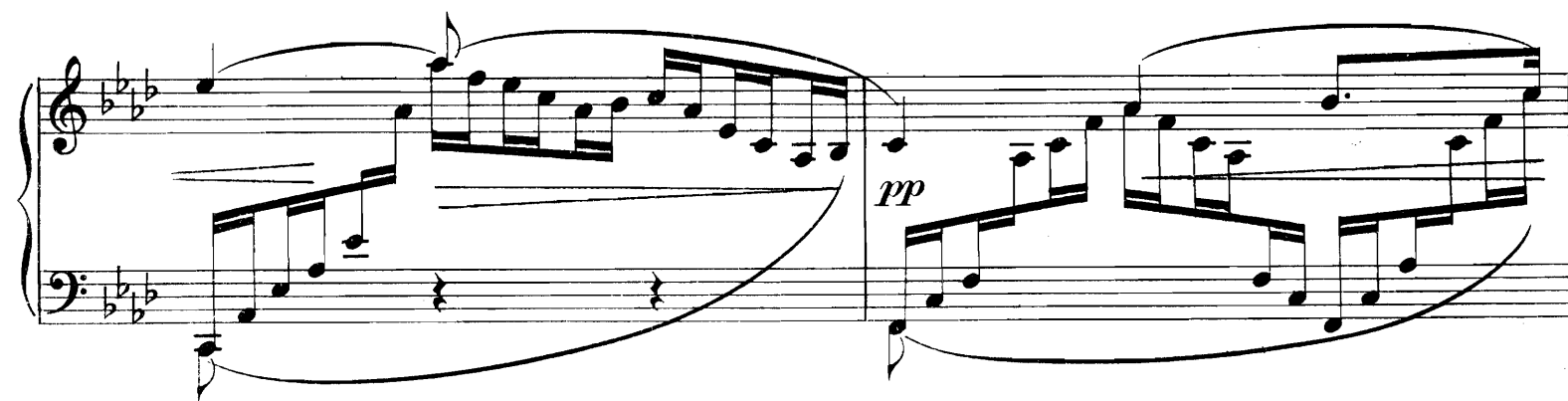
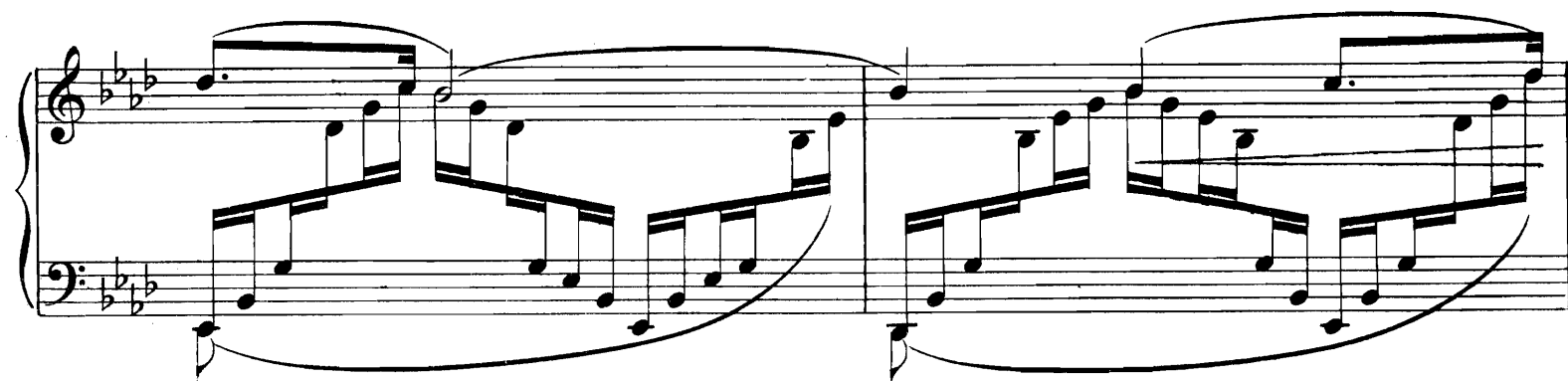
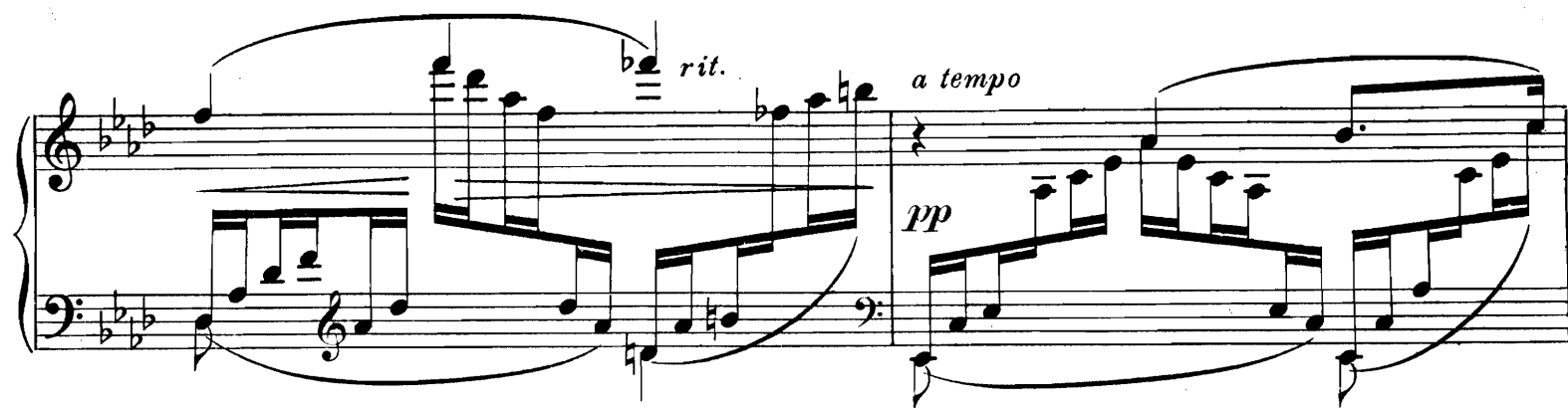
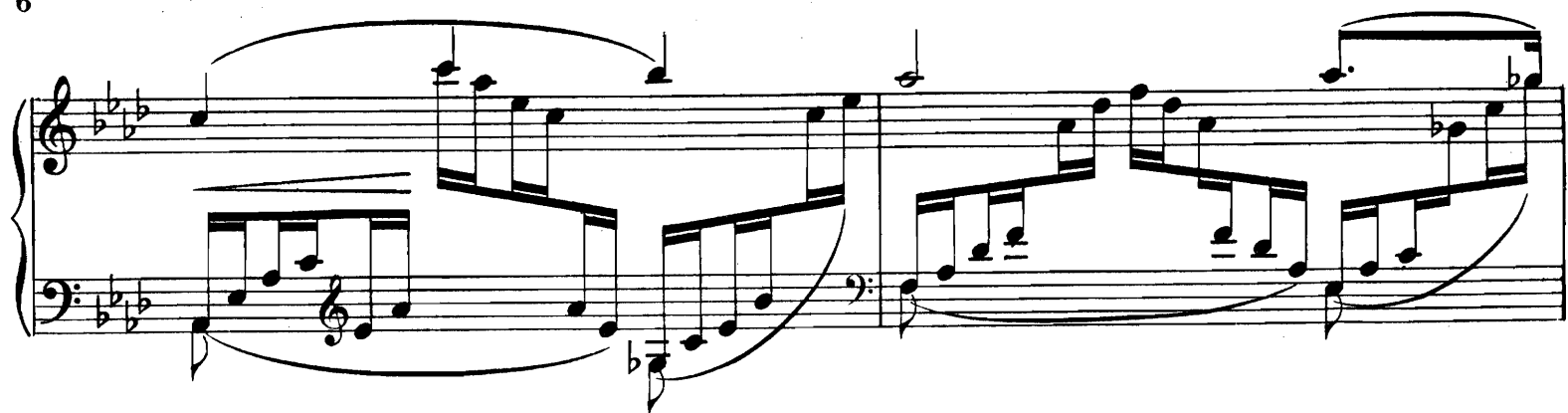
*m. s.* *fz fz* *f*

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements:

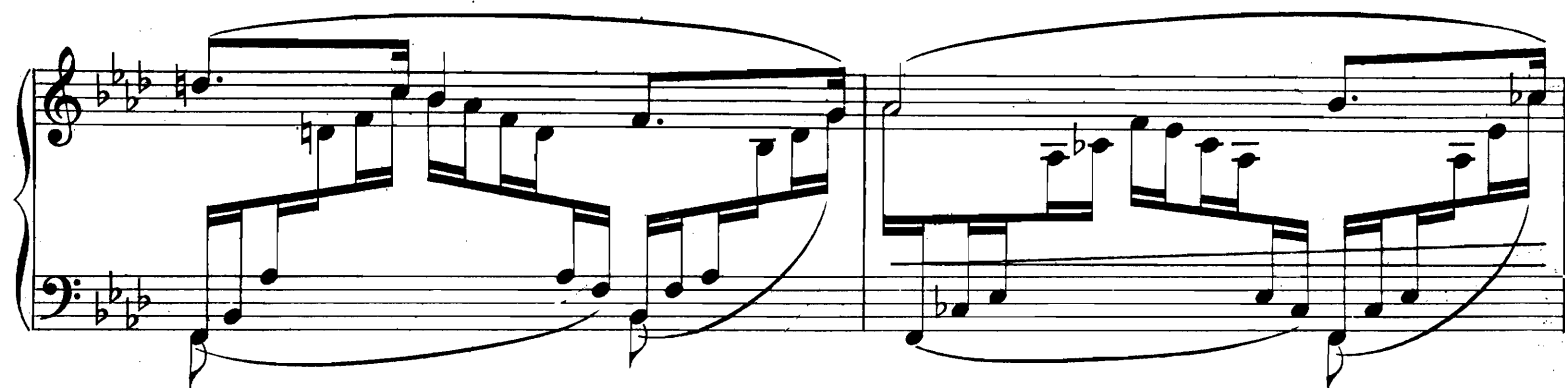
- System 1:** Features a series of eighth and sixteenth notes in the right hand, often beamed together, and corresponding bass notes in the left hand. A slur covers the first two measures.
- System 2:** Continues the melodic and harmonic patterns with similar note values and slurs.
- System 3:** Includes a *rit.* (ritardando) marking over the first measure and a *p* (piano) dynamic marking at the start of the second measure. The tempo is marked *a tempo* above the second measure.
- System 4:** Shows a continuation of the musical themes with slurs and various note values.
- System 5:** The final system on the page, maintaining the established musical language.

This page of musical notation consists of five systems, each with two staves (treble and bass clef). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is highly complex, featuring numerous slurs, ties, and dynamic markings. The first system shows a rapid ascent in the right hand, followed by a series of slurs. The second system continues this pattern with more complex rhythmic figures. The third system features a series of slurs and ties, with a dynamic marking of *cresc.* (crescendo) appearing in the fourth measure. The fourth system shows a series of slurs and ties, with a dynamic marking of *cresc.* (crescendo) appearing in the fourth measure. The fifth system continues this pattern with more complex rhythmic figures. The notation is highly complex, featuring numerous slurs, ties, and dynamic markings.

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major (two flats). The notation includes various musical elements such as eighth notes, sixteenth notes, and rests, often grouped with slurs. Dynamic markings are present throughout: *fz* (forzando) appears in the first system, and *f* (forte) appears in the first, second, fourth, and fifth systems. In the fifth system, there are also markings for *m.s.* (mezzo-soprano) and *fz* (forzando) on the upper staff. The piece concludes with a final *f* (forte) marking in the fifth system.



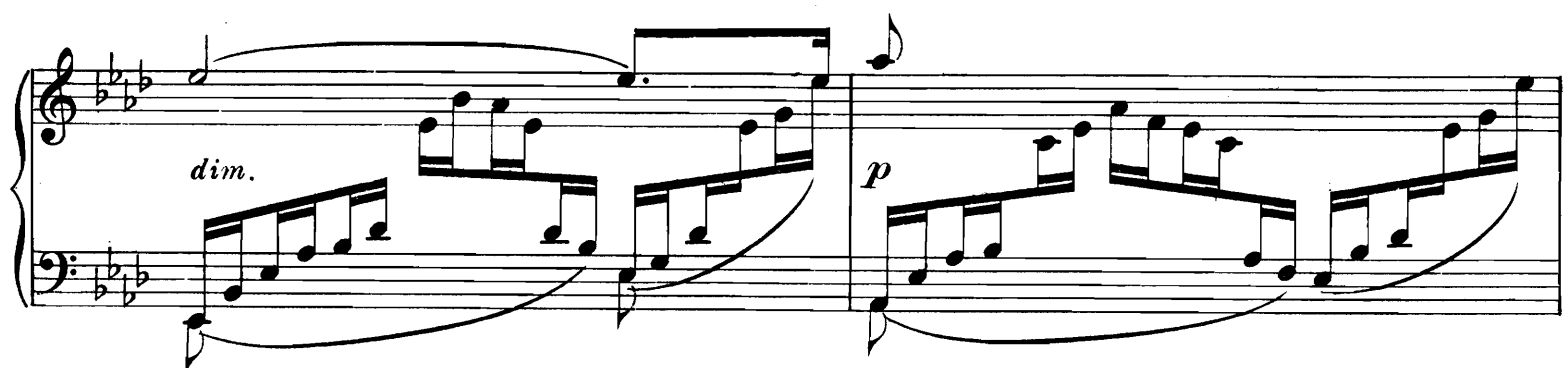




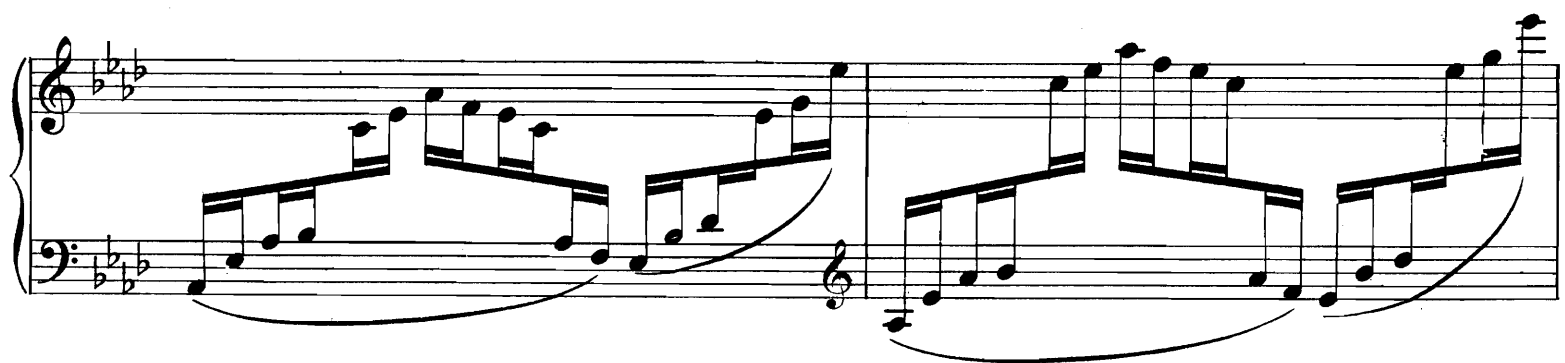
First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music consists of a continuous melodic line in the treble and a supporting bass line in the bass, both with flowing eighth and sixteenth notes. A slur covers the first measure of the treble staff.



Second system of musical notation, continuing the piece. It includes the instruction *cresc.* (crescendo) in the left hand. The musical texture remains consistent with the first system, featuring a flowing melody and accompaniment.



Third system of musical notation, featuring the instruction *dim.* (diminuendo) in the left hand and *p* (piano) in the right hand. The music continues with a similar melodic and harmonic structure.



Fourth system of musical notation, continuing the melodic and harmonic development. The notation shows a continuation of the flowing eighth and sixteenth note patterns in both hands.



Fifth system of musical notation, concluding the piece. It features a final melodic flourish in the treble and a bass line that ends with a double bar line. The instruction *fz* (forzando) is present in the right hand, indicating a strong accent on the final notes.

# Christian Sinding.

## Mélo­dies mignonnes.

(1—6), Op. 52. (2. Auflage). M. 2,25.

„Diese Pianostücke des grossen nordischen Koloristen sind ganz prachtvoll und oft von orchestralem Klang.

Der drittletzte Takt von Nr. 5 allein ist den Preis des ganzen Heftes wert.

(*Tagesfragen* (Kissinger Blätter) Nr. 5 1904).

## Morceaux caractéristiques.

Op. 53. M. 3,—.

Minuetto. Nocturne. A la Burla. Scherzo.

„Die vier Stücke, die sich recht gut zum Konzertvortrag eignen, gehören zum Besten, was der Komponist für Klavier allein geschaffen hat. Grazie mit Kraft gepaart zeichnet das Menuett aus, zarteste Poesie und Klangsönheit atmet das Nocturne, frischer Humor erfüllt das à la Burla, lebendige und originelle Rhythmik pulsiert im Scherzo. Reiche Harmonik und intensive breite Empfindung findet man hier wie immer bei Sinding. Der Klaviersatz interessiert ohne grosse Schwierigkeiten zu bieten.

J. Vianna da Motta.

(*Der Klavier-Lehrer* 15/1 1903).

„Die Menuet trägt einen festlich-ritterlichen Charakter und klingt prachtvoll. Die Burla ist ein echter Sinding, phantastisch, brillant, voll farbenreicher Ausnutzung der verschiedenen Tonlagen des Claviers. Das virtuos-effectvolle, im Chopin'schen Geist concipirte Scherzo bildet einen famosen Schluss. Sehr empfehlenswerthe, nicht gerade leichte, aber doch auch gut gebildeten Dilettanten zugängliche Stücke“.

Karl Thiessen.

(*Signale* 18/6 1902).

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„Die Walzer zu vier Händen, Op. 59, sind vornehme, sehr empfehlenswerte Unterhaltungsmusik. . . Bezeichnend sind für Sinding ein gewisser Zug ins Pathetische und seine Vorliebe für weitgriffigen, aber ausserordentlich klangreichen Satz“.

(*Signale* 1903 No. 40).

WILHELM HANSEN. MUSIK-VERLAG. LEIPZIG.

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Romance, from Violin Sonata, in A; Violin, or Viola, or 'Cello and Piano	.50	Op. 24 Dance Rhythms; Piano, 4 hds. Bk. III, IV, V	ea. 1.00	5. Waltz	.75
Op. 8 Legend; 'Cello and Piano	1.00	Op. 26 Preludes and Caprices; Piano comp. n.	3.00	6. Norwegian	.60
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Bk. I: Idylle, Douleur, Bizarrerie	1.50	2. Capriccetto (E maj.)	.75	8. Swedish Dance Melody	.75
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2. Erinnerung	.50	9. Intermezzo (G maj.)	.75	5. The Mournful Doll }	.30
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